the Franco-Prussian War. Yet the fact that he had done so little for his own kindred did not save him from attack on the score of his origin, when the anti-Semitic movement raised its poisonous head a little while later; and this in the end drove him to his death.[1]

Imaginative literature could hardly be said to flourish in late nineteenth-century Germany, after the death of Heine. It is significant, nevertheless, that the most gifted German novelist of the time, Paul Heyse, who received the Nobel Prize for literature in 1910, as represen-tative of German letters, was a half-Jew. He typified the heavy Augustan tradition, to-day barely readable, though at the time considered the height of good taste. On the other hand, the naturalistic and expressionistic schools, which have revived German literature in our own day and given it a European significance which it never previously enjoyed, provide a disproportionate number of Jewish names. Indeed, among those through whom German imaginative writing of to-day is best known to the outside world, Jews perhaps predominate: Jacob Wassermann, Franz Kafka, Stefan Zweig, Arnold Zweig, Lion Feuchtwanger, Emil Ludwig, Ernst Toller, Alfred Neumann, Franz Werfel, Max Brod and very many others of less calibre. Ernst Lissauer, lyricist and dramatist, entered into history when he wrote the famous war-time patriotic song, "Hassgesang gegen England". (It is not quite correct to translate it "The hymn of hate ".)

And one of the great losses suffered by German letters in the war was the death of that most promising poet,

[a]Auerbach is best remembered outside Germany for his novel, *On the Heights*.

Mention is deserved also in this connexion of Emil Franzos and Georg Hermann, well-known novelists in their day, who, though they devoted their talents in part to the Jewish scene, were much appreciated by the general world of letters. The latter in particular was an imaginative writer of the first rank.